

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, JUNE 21, 1873.

Price { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), June 21, Verdi's Opera, "RIGOLETTO." Il Duca, Signor Campanini (his first appearance in that character this season); Rigoletto, Signor Catalani (his first appearance); Sparafucile, Signor Pro; Monterone, Signor Campobello; Marullo, Signor Zeboli; Borsa, Signor Rinaldini; Ceprano, Signor Casaboni; Paggio, Mlle. Filomina; Usciere, Signor Sinigaglia; Maddalena, Mlle. Justine Macvitz; Giovanna, Mlle. Bauermeister; and Gilda, Mlle. Alwina Valleria (her third appearance this season).
Director of the Music and Conductor, Sir Michael Costa.

Next Week.

MONDAY next, June 23, "LUCIA DI LAMMERMOOR." Lucia by Mlme. Christine Nilsson (Her last appearance in that character this season).

TUESDAY NEXT, June 24, "SEMIRAMIDE." Assur, Signor Accesi; Idreana, Signor Rinaldini; Orne, Signor Campobello; L'Ombra, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, Mlle. Tietjens.

EXTRA NIGHT.

THURSDAY Next, June 26, "FAUST." Faust, M. Capouli; Mephistopheles, Signor Castelnary; Valentino, Signor Mendioroz; Wagner, Signor Casaboni; Siebel, Mlme. Trebelli-Bettini; Maria, Mlle. Bauermeister; and Margherita, Mlme. Christine Nilsson.

SATURDAY, June 28, "LUCREZIA BORGIA." Gonnaro, Signor Campanini; Il Duca Alfonso, Signor Medini; Maffeo Orsini, Trebelli-Bettini; and Lucrezia Borgia, Mlme. Trebelli-Bettini.

Extra Night.

SATURDAY, June 30, "MIGNON."
Doors open at 8.0; commence at 8.30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

CRYSTAL PALACE.—This Day, SATURDAY, June 21, at Three.—FIFTH SUMMER CONCERT AND AFTERNOON PROMENADE. Handel's "ACIS AND GALATEA." Madame Lemmens-Sherrington, Mr. Montem Smith, Mr. Santley, and Mr. Sims Reeves. The Crystal Palace Choir. Full Orchestra. Conductor—Mr. Manns. Single stalls, numbered and reserved. Half-a-Crown; admission, Five Shillings; or by tickets purchased before the day Half-a-Crown; or by Guinea Season Ticket.

MADAME LEMMENS-SHERRINGTON.

MR. SIMS REEVES.

MR. SANTLEY, MR. MONTEM SMITH.—"ACIS and GALATEA."—CRYSTAL PALACE, This Day.

CRYSTAL PALACE.—AQUARIUM OPEN DAILY, containing many thousands of living marine animals, including numerous specimens of the Octopus, or Devil Fish, Sea Horses, Dog Fishes, &c. The great extra tanks are finished and fully stocked. Admission, 6d.; children, 3d.

Mlle. NATALIE CAROLA'S MATINÉE MUSICALE. DUDLEY HOUSE, Park Lane (by kind permission of the Earl and Countess of Dudley). WEDNESDAY, June 25th, at Three o'clock. Mlle. Marie Roze, Mlle. Natalie Carola, Mlme. Patey, Mlle. Bunsen, Signor Naudin, Signor Urio, M. Jules Lefort, Signor Caravoglia, Signor Agnesi. Violin—Mr. Colyns. Harp—Mr. Oberthur. Piano—Signor Tito Mattel, Mr. Ganz, and Mr. Fred Cowen. Conductors—Signori Vera, Alary, Visetti, Mr. Ganz, and Signor Randegger. Tickets, One Guinea each; of Mlle. Natalie Carola, 97, Sloane Street, S.W.; Stanley Lucas, Weber & Co., 84, New Bond Street, W.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY.—The THIRD TERM commences on MONDAY, October 20, Madame Sainton-Dolby receives Candidates for admission at her residence, 71, Gloucester Place, Hyde Park, every Tuesday Afternoon, from Three to Four o'clock, until the middle of July, when she leaves town until the Academy re-opens. Prospectuses, containing all particulars, can be obtained of Mr. George Dolby, 62, New Bond Street, and Messrs. Chappell, 50, New Bond Street.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

BY COMMAND.

THIS EVENING (Saturday), June 21, by command of
Her MAJESTY the QUEEN, a STATE PERFORMANCE will be given in honour of His MAJESTY THE SHAH. On this occasion the performance will commence with the second act of Meyerbeer's Opera, "DINORAH," including the Shadow Scene. Dinorah, Madame Adeline Patti. Conductor, Signor Vianesi. To be followed by the last act of Thomas's Opera, "HAMLET," including the Mad Scene and Divertissement. Ophelia, Mlle. Albani. Conductor, Signor Bevinigni. During the *Entr'acte* will be performed a Persian March, composed expressly for the occasion by Signor Vianesi. The whole to conclude with the second and third acts of Gounod's Opera, "FAUST E MARGHERITA." Margherita, Madame Adeline Patti, and Faust, Signor Nicolini. Conductor, Signor Vianesi.

Visitors can wear either Court Costume, Uniform, or Evening Dress.

On MONDAY NEXT, June 23, "LES HUGUENOTS."

On TUESDAY, "ERNANI."

On WEDNESDAY, "LINDA DI CHAMOUNI."

On THURSDAY, "DON GIOVANNI."

On FRIDAY, "IL BARBIERE DI SIVIGLIA."

On SATURDAY, "RIGOLETTO."

ST. JAMES'S HALL.

SIGNOR TITO MATTEI'S GRAND EVENING

CONCERT, SATURDAY, June 21, 1873, at Eight o'clock. Vocalists—Mlle. Marimon, and Mlle. Ilma di Murska; Mlle. Carola, Madame Colombo, and Madame Lablache; Signor Naudin, Signor Danieli, and Signor Gardoni; Monsieur Jules Lefort; Signor Caravoglia, and Signor Borella (by permission of J. H. Mapleson, Esq.); Mr. Maybrick, and Signor Foll. Instrumentalists—Violin—M. J. Colyns. Harp—Mr. John Thomas (Harpist to Her Majesty the Queen) Pianoforte—Signor Li Calsi, Signor Bevinigni, Signor E. Mattel, and Signor Tito Mattel. Programme.—Part I.—Trio, "Te sol quest' anima" (*Attila*), Madame Colombo, Signori Danieli and Caravoglia (Verdi); Solo, Piano, "Gran Fantasia" (*I Puritani*), Signor Tito Mattel (Matti); Duetto, "Quasi amore" (*Elisir d'Amore*), Mlme. Colombo and Signor Borella (Donizetti); Romanza, "Aina soave" (*Maria di Rohan*), Signor Danieli (Donizetti); Air, "Ah! mon fils" (*Prophete*), Mlme. Lablache (Meyerbeer); Song, "True to the last," Mr. Maybrick (S. Adams); Solo, Violin, "Air varié," Monsieur Colyns (Vieuxtemps); Aria, "Se il rigor" (*L'Ebreo*), Signor Foll (Halévy); Song, "The Nightingale's Trill" Mlle. Carola (W. Ganz); Romanza, "Si dè ver" (first time), Signor Caravoglia (Matti); Shadow Song, "Ombra leggera" (*Dinorah*), Mlle. Ilma di Murska (Meyerbeer); Serenata, "Nel silenzio e nel mistero," Signor Gardoni (A. Ballo); Duetto, "Voglio dire" (*Elisir d'Amore*), Signori Naudin and Borella (Donizetti); Bolero (*La Chantuse Voilee*), Mlle. Marie Marimon (Victor Masse); Quartetto, "Mentre il pie" (*Marta*), Mlle. Ilma di Murska, Mlme. Lablache, Signori Gardoni and Caravoglia (Plotow); Solo, Piano, with Chorus (first time), "Tarantelle pur sang" (by kind permission of Albert Grant, Esq.), Signor Tito Mattel (Rossini); and all the eminent Artists of the Concert, who, in respect to the memory of Rossini, take part in its execution, this Pianoforte piece being one of the Posthumous Works of the great Maestro. Part II.—Duetto, "N. Matilde" (*Matilde di Chabram*), Mlle. Marie Marimon and Mlme. Colombo (Rossini); Romanza, "Non e ver" (by special desire), Signor Naudin, (Matti); Valzer, "Vo danzar" (*Matti's Vale*), Mlle. Ilma di Murska (Matti); Melodie, "Amour Printemps," Monsieur Jules Lefort (E. Depret); Quartetto for Four Pianofortes, "Gran Fantasia Militaire" (by permission of the publisher, Signor Gio. Canti, of Milan)—(1) Rondo notturno, (2) Una notte al campo, (3) Conflitto guerriero, (4) Inno trionfale, (5) Orgia—Signori Li Calsi, Bevinigni, E. Mattel and Tito Mattel (A. Fumagalli); Duetto, "La Ronda," Signori Gardoni and Foll (Gabus); Valzer, "Che gioia," Mlle. Marie Marimon (Matti); Song, "Oh! oh! hear the wild wind blow," Signor Foll (Matti); Solo, Harp, "The Dance of the Fairies" Mr. John Thomas (Alvares); Ari. Buffa "Oh che freddo" (*Don Checco*), Signor Borella (De Giosa); Quartetto, "Un Di" (*Rigoletto*), Mlle. Carola, Mlme. Lablache, Signor Naudin and M. Lefort (Verdi); Solo, Piano, "La Course" (*Infernal Galop*) (first time), Signor Tito Mattel (Matti); Trio, "Zitti, zitti" (*Barbiere*), Mlme. Colombo, Signori Danieli and Caravoglia (Rossini). Conductors—Signori Li Calsi and Pinsuti; Signor Randegger and Herr W. Ganz. Sofa stalls, One Guinea; family tickets (to admit four), 2s. 3s.; stalls, Half-a-Guinea; family tickets (to admit four), 2s. 11s. 6d.; balcony stalls, 2s.; balcony, 3s.; area, 2s.; admission, 1s. Tickets may be had of Signor Tito Mattel, 84, Abbey Road, N.W.; Messrs. Hutchings & Romer, 9, Conduit Street, Regent Street; the principal Musicians and Librarians; and of Mr. Austin, St. James's Hall.

MISS PURDY will sing, at Mr. Otto Booth's Chamber Concert, St. George's Hall, 26th inst., and again at St. George's Hall, on 1st July. Address, 35, Victoria Road, Kensington, W.

MR. GANZ'S GRAND MORNING CONCERT,
at St. James's Hall, on Friday, June 27, at Half-past Two o'clock. Mdlle. Marie Marimon, Mdlle. Carola, and Madame Anna Regan-Schimon, Miss Edith Wynne, Miss Helen D'Alton, and Madame Patey; Mr. Sims Reeves and Signor Gardoni, M. Jules Lefort and Signor Foll. Pianoforte.—Mr. Wilhelm Ganz. Violin.—Mr. Colvyn. Violoncello.—M. Paque. Stalls, Half-a-Guinea; balcony seats (numbered), 1s.; balcony, 3s.; area, 2s.; admission, 1s.; to be obtained of Mr. Wilhelm Ganz, 15, Queen Anne Street, W.; Stanley Lucas, Weber & Co., 84, New Bond Street; principal Music-sellers; and at Mr. Austria's Ticket Office, St. James's Hall, 28, Piccadilly.

CHARLES AND ARTHUR LE JEUNE'S THIRD RECITAL will take place at the HANOVER SQUARE ROOMS, on Friday, June 27, at Three o'clock. Original compositions for their new and effective Orchestral Combination, and also for Pianoforte and Organ, will be played for the first time. Vocalists—Mdlle. Helene Arnim and Mr. Pyatt. Conductor—Mr. Charles E. Stephens. Tickets, 5s. and 2s. 6d. At the usual agents, and at the Rooms.

"ALICE, WHERE ART THOU?"

MR. W. H. TILLA will sing Ascher's popular Romance, "ALICE, WHERE ART THOU?" at Swansea, every evening next week, and at Hull the two following weeks.

"ALICE, WHERE ART THOU?"

THIS popular Romance will be sung by Mr. **ALBERT JAMES**, at St. George's Hall, next Thursday—Mr. Otto Booth's Concert

"ALICE, WHERE ART THOU?"

MR. ALFRED BAYLIS will sing this Romance, by desire, and Sir Julius Benedict's tenor Cavatina, "NULLA DA TE BEL ANGELO," at Highgate, on Monday, June 30.

REICHAARDT'S new song, "I LOVE, AND I AM LOVED" ("J'aime, Je suis aimé"), will be sung at the Misses Josephine's Concert, June 28. (Published in three different keys.)

"CLOUDS AND SUNSHINE."

MR. OBERTHÜR will play his new and admired Harp Solo, "CLOUDS AND SUNSHINE" (Illustrated), at Mdlle. Carola's Concert, June 28, at Earl Duclay's, and at Mr. Buehet Champion's Concert, July 5, and at Mr. Verrinder's Concert, at Lancaster Gate, July 9.

"TWO ANGEL HANDS." Ciro Pinsuti's new Song, will be sung by Mrs. Osborne Williams at St. George's Hall, on the 27th and 30th inst.—Lamborn Cock, 63, New Bond Street.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular Song, "MY SWEETHEART WHEN A BOY," at Exeter Hall, June 23, and at the Store Street Rooms, on June 30.

MISS AMY STEWART will play E. Sauerbrey's Paraphrase de Concert, "LORELEY," at her Evening Concert, at the Beethoven Rooms, on the 28th inst.

GOD BLESS THE PRINCE OF WALES. Song. "Second national air."—*Daily News*. 4s.; free by post, 24 stamps. The same as a four-part song, new edition, 4to.; free by post, four stamps. "No parallel can be found to the wonderful popularity of this simple hymn."

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NEW SONATA FOR THE PIANOFORTE,

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M. W. BALFE'S NEW OPERA.

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with Madame BALFE for the Publication of the late M. W. BALFE's Grand Opera, now in active rehearsal at Her Majesty's Opera.

Drury Lane Theatre was the scene of the great triumphs of this talented Composer; and it was his last wish that this work should be first performed in the scene of these former successes. The Director has unqualified pleasure in being enabled to accede to this desire of a distinguished musician, whom any country would gladly claim as its own. This important event will doubtless give a special interest and *clat* to the Season. Sir MICHAEL COSTA has kindly consented to superintend the production of this great work, which is a sufficient guarantee that it will be perfect in all its details. Madame CHRISTINE NILSSON will create the character of "Edith Plantagenet."

"IL TALISMANO; or, THE KNIGHT OF THE LEOPARD." A New and Original Romantic Opera in Three Acts, founded on Sir Walter Scott's Novel of that name. The English Libretto by Arthur Mathison; the Italian Translation by Signor G. Zaffra. The Music by M. W. Balfe. Sir Kenneth of Scotland, Signor Campanini; Richard Cœur de Lion, Signor Rota; L'Emira, Signor Mendini; Biondel, Signor Cantoni; Berengaria, Mdlle. Trebelli-Bettini; Edith Plantagenet Mdlle. Christine Nilsson.

London: DUFF & STEWART, 147, Oxford Street, W.

"HAMLET."

"There thou sleepest,
Where the flood is deepest,"
(*Bianca e bionda*),

OPHELIA'S SONG.

Sung by Madame Christine Nilsson and Mdlle. Albani, at the Royal Italian Opera, Covent Garden.

The English words by JOHN OXENFORD, Esq.

Price 1s. 6d.

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"HAMLET,"

THE DRINKING SONG,

Sung in the Opera of "Hamlet" by Mr. Santley and Mons. Faure, at the Royal Italian Opera, Covent Garden.

The English words by JOHN OXENFORD, Esq.

Price 4s.

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"HAMLET."

By **AMBROISE THOMAS.**

As sung at the Royal Italian Opera, Covent Garden.

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All the vocal music (with Italian or French words) can be had separately, as well as arrangements for the Piano, by KETTERER, and other popular composers.

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Published this day,

"OUR DARLING,"

SONG,

(in C and in E flat).

The Words by **ETTY LOVELL.**

The Music by **J. HALLETT SHEPPARD.**

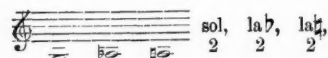
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**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
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WARWICK MANSION.**

PRODUCTION OF THE FALSETTO.

The low notes of the falsetto,



show the glottis infinitely better than the unisons of the chest-voice, and produce vibrations more extended and more distinct. Its vibrating sides, formed by the anterior apophyses of the arytenoid cartilages and by the ligaments, become gradually

shorter as the voice ascends; at the notes la_3 , si_3 , do_4 , the

apophyses take part only at their summits; and in these notes there results a weakness similar to that which we have remarked in the

chest-notes an octave below. At the notes do_4 , re_4 , mi_4 , the

the ligaments alone continue to act; then begins the series of notes called *head-voice*. The moment in which the action of the apophyses ceases exhibits in the female voice a very sensible difference at once to the ear and in the organ itself. Lastly, we verify that, up to the highest sounds of the register, the glottis continues to diminish in length and in width.

If we compare the two registers in these movements, we shall find some analogies in them: the sides of the glottis, formed at first by the apophyses and the ligaments, become shorter by degrees, and end by consisting only of the ligaments. The chest-register is divided into two parts, corresponding to these two states of the glottis. The register of falsetto-head presents a complete similarity, and in a still more striking manner.

On other points, on the contrary, these same registers are very unlike. The length of the glottis necessary to form a falsetto note always exceeds that which produces the unison of the chest. The movements which agitate the sides of the glottis are also augmented, and keep the vibrating orifice continually half-opened, which naturally produces a great waste of air. A last trait of difference is in the increased extent of that elliptic surface.

All these circumstances, which we shall refer to again, show in the mechanism of the falsetto a state of relaxation, which we do not find in the same degree in the chest-register.

(To be continued.)

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The season has begun! The concerts which take place from June 15 to July 15 (four times a week) open the season here. They are conducted by M. Clement, who also has the direction of the Theatre, and, with an efficient band of about thirty performers (all string and reed instruments), delights his audience from 4 to 5 p.m. M. Clement is most judicious in the selection of his programme, which he arranges to suit all tastes. The programme generally consists of two overtures, a fantasia, a valse, and "something" as a *pièce de resistance*, such as a "Rêverie" by Schumann, an "Andante Symphonique," or, as to-day, a little gem entitled "Entr'acte de Mignon" (the introduction to the second act of Ambroise Thomas's opera), which, being generally played after the curtain is up, is *lost*. The programmes hitherto have only brought before us old favourites, such as the overtures to *Zampa* and the *Cheval de Bronze*, and a *Fantasia sur la Fille du Régiment*, &c., all well conducted and performed under the auspices of M. Clement Martin himself.

The opera season commences on July 1 with *Faust*. With the exception of the orchestra and chorus, and last year's tenor (M. Bresson), we are to have an entirely new company of artists.

Next week I hope to be able to forward the names of our next opera troupe, and more details of our concerts at the *Etablissement*, which are really "hors ligne." We are all sanguine about the success of *La Fille de Mme. Angot*, which, there is no doubt, will be given during the season.

S. C.
June 18th, 1873.

SEVILLE.—*Dinorah* proved a great success with Signora Volpini, Signori Verger and Palmeri. The same holds good of *Les Huguenots*, with Mme. Sass, Signori Ugolini and David.

MUSIC IN VIENNA.

(From a Correspondent.)

A scheme is on foot for the members of the National Theatre, Pesth, to give, during their summer recess, a number of performances here, for the purpose of introducing Hungarian opera to the visitors at the Grand International Exhibition. The theatre selected is the Theater an der Wien, while the operas are to be *Hunyady Laszlo*; *Bankban*; *Dozsó Öyögyi*, *Zrínyi*; and *Bran Kovits*.

The inaugural concert of the first European Ladies' Orchestra came off, a short time since, in the large room of the Musical Union. The favourable impression produced by the appearance of so many fair musicians, nearly all in the very flower of their age, was forcibly backed up by their performance. Madame Joseph Amann-Weinlich proved herself a talented and energetic conductor. Three of the youthful members distinguished themselves as soloists. The first violin, Mdle. Pauline Jewe, was recalled three times, and overwhelmed with applause. The violoncellists, Mdle. Louise Dallmeyer (Nocturne by Chopin), and Mdle. Elise Weinlich (Capriccio by Gottmann), were likewise highly successful, each being recalled twice.

Two very fine hymns to the Virgin, "Ave, Maris Stella," and "Virgo amabilis," the former for soprano solo, the latter for contralto solo, have been sung at the Dominican Church by Mdle. Ludmilla Adelsberg and Mdle. Hermine Wodatz, both pupils of Mdle. Caroline Pruckner, Herr Cyril Wolf presiding at the organ, and Herr Hellmesberger taking the violin part. These hymns are by Dr. Hermann Zopff.

An old piano, a regular tin-kettle sort of thing, with a shabby, worn top, and shaky legs, has been placed in a pavilion behind the east wing of the Great Exhibition building. The old instrument is a most interesting and valuable relic. It belonged to Franz Schubert, who composed on it all those beautiful melodies which have delighted millions, made the fortune of his publishers, and brought him in, individually, so much that—he died a beggar! Poor Schubert!

ROYAL ALBERT HALL.

Mr. Henry Leslie has organized a series of three grand concerts, the first of which was given on Saturday afternoon. To these Mr. Leslie attaches the title of "London Musical Festival," although the programmes scarcely, perhaps, justify so high-sounding a denomination. The means of execution, however, are such as the vast dimensions of Albert Hall imperatively require; and that they are not only powerful but efficient was shown by the general performance of the *Messiah*. With an instrumental band of one hundred professional musicians, and a chorus of some eight hundred singers, all more or less accustomed to the masterpiece of Handel, the best results were looked for; and it must be admitted that there was little or no cause for anything but satisfaction. Mr. Henry Leslie himself conducted, and Mr. J. C. Ward "presided" at the organ.

The hall was crowded in every part, and the audience, though not over-demonstrative, were evidently impressed with the oratorio from first to last. Most of the choruses were delivered with great precision and effect, although some were taken rather faster than is usually the case. Among the most striking were "And the glory of the Lord," and "For unto us a Child is born"—Isaiah's prophecy of the Saviour—which last was much applauded. About the incomparable "Hallelujah," and the not less admirable "Worthy is the Lamb," with its immortal peroration, "Amen," it would be superfluous to speak. Enough that the "eight hundred" choristers did their duty well—so well, indeed, as to reflect credit alike upon themselves and their conductor. The solo parts could hardly have been intrusted to artists more able to render them justice. The chief soprano was Madame Christine Nilsson; the second soprano, Mdle. Marie Roze; the contralto was Madame Trebelli-Bettini; the tenor, Mr. Sims Reeves; and the bass, Signor Agnesi (of Her Majesty's Opera). A stronger "cast," if we may be allowed the expression, could hardly be imagined. We need not enter into a detailed account of how all the well-known airs were given. Happily, both the solos and choruses of the *Messiah*, for years out of mind, in this country where the oratorio was composed, have been familiar as "household words." With the artists above-named it may easily be understood that the solos were uniformly well rendered. Madame Christine Nilsson, of whose singing in oratorio we have often spoken, has, perhaps, rarely shown to more advantage than on the present occasion. In

"Rejoice greatly, O daughter of Zion," and "How beautiful are the feet of them that preach the Gospel of peace," she was much and deservedly applauded; but her greatest success was in the fervently devotional air, "I know that my redeemer liveth," to which she imparted a sentiment peculiarly her own—a sentiment which so much touched the audience that they insisted on a repetition. Madame Trebelli-Bettini was very successful in "But who may abide," and still more so in "He shall feed his flock," the second verse of which, "Come unto Him," in accordance to traditional habit, was allotted to another singer. That other singer was Mlle. Marie Roze, a worthy associate of the renowned contralto, whose subsequent reading of "He was despised" was irreproachable. How Mr. Sims Reeves interprets the tenor music of the *Messiah*, from "Comfort ye My people" and "Every valley shall be exalted" to the great declamatory air, "Thou shalt break them with a rod of iron," all our readers know. In the Passion music, from "All they that see Him laugh Him to scorn" to the consoling climax, "Thou didst not leave his soul in hell," this greatest of English singers was never surpassed. His delivery of the recitative, "He that dwelleth in Heaven," and the air, "Thou shalt break them," its magnificent sequel, made an impression only to be created by the highest display of art. The air was encored and repeated. In the absence of Mr. Santley, we doubt if any singer, especially a foreigner, could now do more justice to the bass music in the *Messiah* than Signor Agnesi (a Frenchman, be it understood). In "The people that walked in darkness" and "Why do the nations so furiously rage together?"—two pieces as dissimilar as any two pieces can be—Signor Agnesi showed intelligent sympathy with the music; and this was further proved in "The trumpet shall sound," accompanied by Mr. T. Harper as no other than Mr. Harper now has the skill to accompany it. The final chorus, "Worthy is the Lamb," was a splendid conclusion to a really admirable performance.

For the second concert of the "London Musical Festival" (Wednesday) Mr. Leslie prepared a selection of music exclusively secular and chiefly operatic; for the third (to-day), we are promised Rossini's *Stabat Mater*, and a series of sacred pieces, from Handel, Bach, Haydn, Mendelssohn, &c., terminating with the "National Anthem," solos by Madame Christine Nilsson. It must be admitted that this is a strange kind of "London Musical Festival." Mr. Gye might with equal reason style his Saturday Concerts in Floral Hall "Covent Garden Musical Festival." That few have striven more earnestly for the cause of sterling music than Mr. Henry Leslie is undeniable; but the term "Festival" ought to signify something out of the common order. How often we in London hear the *Messiah* and the *Stabat Mater* at Exeter Hall and elsewhere need not be told. Why, then, "Festival," simply because they are presented at Albert Hall? Is it on account of the profits being devoted to charitable purposes?

GERMANY AND ENGLAND.

(From the "Tonic Sol-Fa Reporter.")

A Berlin correspondent of the *Daily Telegraph* has written a very bold impeachment of the musical character of the Germans. He undertakes to prove that they are not the musical nation we suppose, and his chief, if not his only argument is, that the executants at the Berlin concerts are not equal to those who hold the highest position in England. His latter statement may be true, though the extravagant style of his writing does not invite our confidence. What we object to is that he treats a handful of executants as the be-all and end-all of the musicality of a country. This is the universal habit of professional musicians. Mr. Henry Leslie, for example, read a paper on "Music in England" at the Royal Institution not long since. His only idea of music in England appeared to be concerts of the highest class, and his only hope for the future of the art in our country was that Government would liberally endow a National Academy for training executants. Another instructive example of the same habit has recently occurred. Mr. Henry Lunn, in the current number of the *Musical Times*, supposes himself to see in a vision the musical customs of the year 1973. One would naturally expect that he would look first for signs of the spread of music and the elevation of musical taste among the people in general. Are the working class singers and players? Have they been brought under the refining influence of the art? Are good musical performances to be heard in every town, and have they driven out the present partiality for noise and rhythm? Such are the questions which, as affecting the happiness of the greatest number, a musician gifted with such a vision as Mr. Lunn's might be expected to ask himself. But we find that his observations are directed to such trivial matters as the royalty system, the treatment of musicians at musical parties, &c. In this Mr. Lunn merely follows the prevailing custom of which we have spoken.

But a nation is not made musical by a dozen pre-eminent artists; and it does not follow that it is unmusical because its performers, compared with those of another country, must take second rank. Without offence to the Arabella Goddards, the Lemmens-Sherringtons, the Sims Reeves, and the Santleys, who have proved that the English can produce musicians of the first rank—it may be said that great artists are cosmopolitan. They pass freely from one country to another, and naturally stay wherever their talent meets the highest reward. If it is true that England has better concerts than Germany, the reason is, not that we are more musical, but that we are a far richer nation, and draw to ourselves the talent of the world. We shall continue to enjoy the pre-eminence which so delights the *Telegraph* correspondent, as long as we keep our riches: the Americans are already beginning to prove to us that we must be prepared some day to yield the palm. The musicality of a country depends not on the magnitude of a few stars, but on the level of musical capacity among the people in general; on the extent to which society is permeated with musical enjoyments; on the average musical taste which the people possess. The musicality of a country is more likely to be gauged in the Home than in the metropolitan concert-room or opera-house. Even if the Berliners cannot command the resources of Costa and Hallé, it is still possible that Germany is a more musical nation than England.

That this is the fact every impartial observer must testify. Take in the first place the bands. We remember reading in an old musical magazine the remark that though one may find no band in Germany equal to that of the Philharmonic Society, fifty may be found only inferior to it; and this well expresses the state of things in that country. It is the universal custom of the Germans to spend the evenings of their long summer in public gardens, of which every city, town, and village is possessed. They would as soon think of doing without seats in these gardens as without music, and so every village has its band, with daily performances. The quality of these bands is excellent. We never yet heard one, in the remotest country place which it was not a pleasure to listen to. They always contain stringed instruments. The "brass band"—that terror to musical ears in England—is unknown in Germany, for the military bands contain so large an admixture of reeds that their effect is almost as soft as that of an orchestra. The rhythmical grace, the unity of effect, and the precision of attack which these bandsmen obtain is a natural consequence of playing together month after month, and often year after year. We have never heard anything to equal it in England. In this country, on the contrary, we have only a few regularly formed bands, most of the work being done by scratch companies. As for the village and open air *fetes* amongst us, witness the combinations of concertina and harp, violin and flute, &c., which make day hideous. The German band, as we call it, is an institution peculiar to England. We can only explain the visits of these melancholy Teutons to our shores by supposing that they come to us, like some Scotch Presbyterian ministers, because they can get no "call" in their native land.

All who have heard the home music of Germany must have been struck by its superiority to our own. The ladies sing much better, and if they do not strike terror into the piano by their Variations, they play Beethoven and Schumann with quiet taste and deep feeling. A part-song is possible at an evening party, and it is sure to be followed by good violin playing. The extent of the music trade in Germany is a further proof of the degree of musical capacity which the people possess. A day at Leipzig is enough to prove this to any one. Where have we in England a music-house like that of Breitkopf and Hartel, in size equal to a Manchester cotton mill, and dealing exclusively in classical music? Yet music-publishing is not confined in Germany, as it is in England, to one town. There are many centres, greater or less, of publication.

How are we to emulate this high state of general musical culture? In musical instincts the English are without doubt equal to any other nation. From peer to peasant they are passionately fond of music. The every-day experience of all of us proves this. Even the most degraded class in our large towns, whose spirit the efforts of the churches, of philanthropy and of almsgiving, fail to touch, can be gathered together to listen to a concert, and to follow the music with eager faces and unfeigned delight. The truest judgment that has been passed on our musical character is by Mr. Disraeli in *Lothair*. "We may be a musical nation," he says, "but our taste would seem to require some improvement." The material is excellent; it is culture that is wanted. The spread of musical knowledge among the people at large is what we require; and this may go on even if other nations should outstrip us in their bidding for great artists. After all, this is the surest way to create performers and composers, and to raise their quality. For the general spread of musical knowledge would discover many persons of the highest natural endowments who are now "born to blush unseen;" and the demand for music would at once produce a school of composers, who, of all men, can never flourish in uncivilized soil.

[Very much query to the greater part of this—A.S.S.]

NOVELTIES.

The English public are unquestionably careless about musical novelties—a fact due more to the national distaste for strange things than to any fault in their artistic conformation. They love old faces and are shy of new ones in the same degree as they love familiar tunes and have small curiosity about others. But public indifference cannot repress the “noble rage” of our composers, nor change the resolution of those pioneers of progress whose duty it is to head the advance-guard of art. If an illustration of this be needed, we have only to point out the fact that the present year will witness the production of more new works than, perhaps, any year within the last half-century. The novelties in question, moreover, are not trifles, but serious things, intended by their composers to occupy a position in the highest walks of art. We look upon the phenomenon with unalloyed pleasure, as indicating the existence of real progress in the midst of a good deal that seems disheartening, and in spite of the croaking of those pessimists whom music seems to breed as a swamp breeds frogs.

A novelty was produced on Tuesday week—first of the procession of its kind. True, it was but a *pièce d'occasion*, which, from its very nature, cannot have more than a transitory interest. True, also, that it deals with a subject in respect of which the British public have had enough. The late Prince Consort may have been the paragon of perfection he was so loudly proclaimed to be—after his death; but that supplies no reason why admiration should develop into worship, and make a god of a well-meaning German prince. Apart from these considerations, which have nothing to do with Signor Arditi's music, the *Ode to the Memory of the Prince Consort*, performed on the twentieth birthday of the Crystal Palace, deserves attention as the serious work of a composer whose place in English musical society is due to hard work and unquestionable skill. The verses of the Ode are from the pen of Mr. Willert Beale (Walter Maynard), whose experience could safely be trusted to make them fit for musical treatment, and the general plan of the work is commendable. First of all comes a choral “Invitation” to the angels to join in songs of praise to God; the angels responding by a prayer, that the Highest will accord His “bounteous grace” to those mortals who seek to honour the memory of a faithful servant. The “Angel of Peace” then, in glowing strains, describes

“The land
Where the thistle and the rose
With the shamrock grow entwined,
And their fairest tints disclose.”

laying stress upon the fact that—

“Princely wisdom in that land
Hath left many a noble trace.”

To the “Angel of Peace” succeeds his traditional companion, the “Angel of Plenty,” with an appropriate discourse, after which the two Celestials magnify their beneficent mission to the abodes of men:—

“Ever silent and unseen
We our Master's will obey,
And protect the true and just
In their dwellings night and day.”

Then the mortals take up the strain with a chorus laudatory of “a name not made by battles won,” but “by a guiding power of mind bent to the service of mankind.” A prayer follows in which the mortals ask that their thoughts of the Prince Consort may be sanctified, and that they may be brought to the place where “he lives again, free from all mortal care and pain.” Next comes a chorus of thanksgiving, and a prayer for the Queen, the whole concluding with the ascription:—

“Laudate Dominum de coelis,
Laudate eum in excelsis.”

Signor Arditi, wisely consulting the bent of his own talent, and the character of the school in which he was trained, has written throughout with freedom of style and a lavish use of recognised aids to popular effect. We are bound to say that he has succeeded in producing a work adapted for its special purpose, and that the cheers which congratulated him at the close of the performance on Tuesday were a legitimate reward. At the same time we do not approve every portion of the music. The square cut phrases of the Invocation have a formal effect, for example, and there is, in the succeeding chorus, too much employment of conventional passages. But as the work progresses Signor Arditi appears to gather confidence. There are some happy effects in the concluding part of the Angels' prayer, and both the solos, as well as the duet, are attractive pieces, written with fluency and skill. The subsequent choruses are broadly conceived, and worked out with much massiveness of style; the concluding double chorus being a fitting and appropriate end to a work which here reaches its climax. We trust that it will not be long before Signor Arditi is found again occupying the post of *chef d'orchestre* in which he gave so many proofs of special skill; but, meanwhile, his time is profitably employed.

Three new works are in preparation for the Birmingham Festival, the largest being Mr. Sullivan's oratorio, *The Light of the World*. So able and ambitious a composer will not neglect the splendid chance now offered him of achieving a *chef d'œuvre*. To use a popular expression, the ball lies under his foot, and he may do with it all that his strength permits. That Mr. Sullivan can do much need not be said, nor need it be pointed out that his ultimate reputation and place among creative musicians depend largely upon what he may now accomplish. He knows this perfectly well, and we are entitled to assume that *The Light of the World* will engage his utmost powers. The libretto is understood to be the work of Mr. George Grove, whose strong poetic feeling it, no doubt, illustrates, especially as the words come from the Bible, that exhaustless reservoir of the truest poetry. How the subject is treated we are not able to tell, but the title is enough to indicate that Mr. Sullivan has chosen a theme of high sacred interest, and one that makes no ordinary demand upon no ordinary powers.

The second Birmingham novelty is Signor Randegger's cantata, *Fridolin*. We understand that the subject has been taken by Madame Rudersdorff from Schiller's *Message to the Forge*—a vigorous poem of which some of our readers may know the late Lord Lytton's translation beginning:—

“A harmless lad was Fridolin,
A pious youth was he;
He served and sought her grace to win,
Count Saver's fair ladye.
And gentle was the Dame as fair,
And light the toils of service there,
And yet the woman's wildest whim,
For her, had been but joy to him.”

Those who know the story know, also, how fit it is for musical treatment in the dramatic style, and we shall be greatly surprised if a consensus of opinion do not prove that Madame Rudersdorff has treated it with admirable judgment and knowledge of effect. Signor Randegger may be trusted to win success in an effort quite congenial to his tastes, and there is good reason to believe that his music, rendered by the superb means available at Birmingham, will make a deep impression.

Signor Schira's *Lord of Burleigh*—an adaptation, or paraphrase, of the Laureate's well-known poem—is the third of the novelties to be produced in the capital of the so-called Black Country. The music is, we believe, finished and in the hands of its chosen interpreters. Moreover, the choruses have been once rehearsed by the Festival choir with a result which, according to the *Birmingham Daily Post*, gave much satisfaction. This was to be expected, because Signor Schira is a musician who long ago won the spurs of artistic knighthood.

Turning from Birmingham to Hereford, we find Sir Gore Ouseley, the Oxford Professor of Music, ready with a new oratorio, *Hagar*. Sir Gore is the Precentor of Hereford Cathedral, and has, therefore, a certain claim upon the local Festival; but he is also a man of mark in the profession, and a composer whose church music, to say nothing of his oratorio, *Polycarp*, his compositions for the organ, and theatrical treatises, has made his name widely known. By all means, then, a respectful hearing is due to *Hagar*, when the time comes for the sorrows of Abraham's discarded mistress to find musical expression.

From Hereford we go to the more western city of Bristol, where, at the Festival conducted by Mr. Hallé, a new oratorio, *John the Baptist*, by the most learned of English musicians, Mr. G. A. Macfarren, awaits a hearing. The overture to this work, amateurs will remember, was produced at a Philharmonic concert some time ago, and made an impression due to its strong suggestiveness, vivid colouring, and remarkable skill. If the oratorio prove worthy of its prelude, then in *John the Baptist* will be found an example of English music destined to take high rank among things of the kind.

Glasgow will be the last provincial town to hold a Festival, but, like the rest, has its novelty in preparation. We refer to the sacred cantata, *Jacob*, by Mr. Henry Smart, a composer who ought never to have any difficulty in obtaining a hearing for his music. The big Scottish city honours itself in honouring so capital a musician, and every English amateur will rejoice to find the festival directors justified by the result in giving up a portion of their scheme to Mr. Smart's latest work.

Here the list of novelties for 1873 ends. Is it not a goodly list?

THADDEUS EGO.

LEIPZIG.—On Herr R. Wagner's sixtieth birthday, which fell on the 22nd May, a commemorative tablet in honour of the event was affixed to the house, No. 88, Brühl, in which he was born. The tablet, subscribed for by his friends and admirers here, is of white marble, fastened by means of four black marble clasps with bronze heads. It bears the inscription, partly in black capitals with red initials, and partly in gold capitals shaded black: “In diesem Hause ward geboren Richard Wagner, am 22. Mai, 1813” (“In this House was born Richard Wagner, the 22nd May, 1813.”)

THE ALEXANDRA PALACE.

(To the Editor of the "Musical World.")

SIR,—Having heard that, in the notice of the lamentable fire at the Alexandra Palace yesterday, it was stated that all our pianofortes were destroyed, we have much pleasure in announcing that several gentlemen were successful in rescuing six of our instruments, and beg that you will allow us, through the medium of your valuable columns, to take this opportunity of thanking them for their great assistance.—We are, Sir, yours very truly,

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SARDOU AND DUMAS.

"Spiridon," in a late letter from Paris to the *Boston Saturday Evening Gazette*, gives the following interesting particulars of the early struggles of two dramatists whose fame is now world-wide: There is nothing more encouraging than the history of the early struggles of eminent men. First successes are commonly easy only to mediocrity. Swift was far advanced in life before he was able to make himself known. Lord Mansfield had determined to retire from the bar, when the eve of the day on which he was to execute his resolution brought him his first client and an income of \$15,000 a year. Thackeray was thirty-seven before he had risen out of obscurity. Curious were the horoscopes cast for Mons. Victorien Sardou and the younger Dumas. The former's first piece, *La Taverne des Etudiants*, was a drama in verse. The Odéon brought it out. 'Twas, with enthusiasm, hissed off the stage. Sardou was then very poor, fasting oftener than he feasted, living in a garret, without a soul to cheer him; even his father and mother had turned their backs on him. He was guilty of a crime which could not be forgiven—he had taken to ink. He wrote another piece, a comedy, *Candide*, drawn from Voltaire's story. It sparkled with wit and imagination. Mdlle. Dejaset had taken deep interest in Sardou; although she was old enough to be his great-grandmother, the malicious say her heart was engaged. Certain it is she determined to bring Sardou out as a dramatic author. About this time she received a letter from Mons. Cogniard, then manager of the Varieties Theatre. He offered her an engagement. She went to see Mons. Cogniard, and this conversation ensued: "You wish to engage me?" "I do." "What terms do you offer?" "\$400 a month, and a *per noctem* every night you appear." "They are fair." "Do you accept them?" "Yes, upon one condition: you will pay no *per noctem*, but instead thereof you will play a piece I have in my possession." "The deuce!—and I'll bet the piece is a new one." "It is." "And by a new author?" "You have guessed right." Mons. Cogniard sighed deeply, and said, "Well, well! Let me see the piece. By whom is it? I will give you an answer in a few days." A week afterwards, Mdlle. Dejaset received this note, and the manuscript play: "My dear Dejaset,—I return herewith the manuscript; its author will never succeed as a playwright; you may tell him so from me. Believe me to be wholly yours, Cogniard." Mdlle. Dejaset refused to accept the engagement. She opened a theatre for herself. She brought out—not *Candide*, which, by the way, has never been played—but *Le Pré de St. Gervais*, and when the curtain fell on the last scene of the last act, Victorien Sardou was famous.

In 1850, a young man and an elderly gentleman were one day walking the Boulevard Bonne Nouvelle, and engaged in earnest discussion. The elderly gentleman said to his companion: "I assure you, my dear Alexandre, that you are wrong not to confine your talents to novel writing. Your *Aventures de Quatre Femmes et d'un Perroquet* is very amusing; *Antoine* is very touching; *La Dame aux Camelias* is extremely dramatic"—"And 'tis from that *Dame aux Camelias* itself—which you confess to be dramatic—that I have drawn my play." "Ah! your comedy is *La Dame aux Camelias*?" "Yes, and now I must leave you, for I have an appointment with the manager of the Gymnase. He is to return me an answer to the application I have made to play my piece." Young Alex. Dumas entered the manager's office. He found there not only the manager, but a girl of seventeen, extremely beautiful, with chesnut hair and fascinating manners. The manager said to him: "Take a seat, my dear fellow, and let us talk. I have read your piece, and—you want me to talk frankly to you?" "Certainly." "But I may give you pain." "Never mind." "Well, my dear fellow, I must

tell you that you will never be a dramatic author. The stuff is not in you. You lack warmth, life, motion, which are essential to the dramatist." "So you refuse my piece?" "Yes, I refuse *La Dame aux Camelias*, and by refusing it I do you a service. Were I to bring it out, you would see a failure rare in its completeness. Do you see that young girl? Now I have just done her the same service I do you. She thinks she has talents for the stage, and wishes me to engage her. I refuse, and I have just told her that if she will believe me she will give up all thought of becoming an actress." You know the history of *La Dame aux Camelias* and of its author. That young girl was Mdlle. Aimée Désclée!

A RUSTIC'S OUTPOURING.

DEAR MR. "WORLD."—My business keeping me in your noisy London still, where, you may be sure, I miss the "serenity of Briary Brambles," I thought I'd go to your swell concert rooms in Hanover Square yesterday afternoon (*afternoons* are called *mornings* in London), to hear those very clever lads, Charles and Arthur Le Jeune, and their parent, Mr. C. W. Le Jeune, play upon their orchestral combination instruments. I was induced to give myself this little bit of pleasure from frequently reading in your *Musical World* what we, in our locality, call glowing accounts of these young gentlemen, especially with respect to the way in which they *handle* (I think that's the proper expression) and *pedal* the organ. Well, Sir, pleasure I found; so you may be sure I didn't regret going to their "Recital," which was the second of a series of three they had announced for this season. Arthur, the taller of the two boys, opened the *bal* with a very able performance upon the organ of Mendelssohn's charming Sonata in D. The instrument, though by no means powerful, is of an agreeable quality, some of the "stops" being very pleasing to me who am accustomed to pastoral sounds. Arthur also played, this time on the pianoforte, a solo of his own composition, "L'essor de l'imagination," and both the piece and the rendering won the smiles of the ladies present and the rustling of their fans. The other lad—I call him Charlie, for he is a nice little "chap;" we should think a deal of him down at the Brambles—made his first bow for an air with variations of his own, which he fluently rendered on the pianoforte. His second display was an organ solo, an *offertoire*. The composition and its "rendition," as the Yankees say, tell that he has been in admirable training. I should say he'll soon stand well in the "ring" among the "light-weights." We were favoured with three specimens upon the instruments I was desirous of hearing; and although Weber's name was affixed to one, and Auber's to another, I found very considerable interest in listening to the other specimen, which, called "La Néréide," was the composition of Charles Le Jeune. Perhaps the great charm of the performances upon the "Orchestral Combinations" (which instruments are second and third cousins, once or twice removed, of that asthmatical old chap we have in our village church, and which is called the harmonium) is the perfect result obtained through constantly playing together, or as they term it in our "Metropolitan Society," through plenty of "Rehearsal." This was especially apparent in their playing of Auber's pretty overture, *Zanetta*.

I am afraid I have not left myself room to speak of the vocal music, which was sustained by Miss Catherine Swinhoe and Mr. Frederick Penna. The first I had not heard before, but I hope I shall hear her again. With a rich and fresh soprano voice, she sings like a musician, and, moreover, speaks her words distinctly. Mr. Frederick Penna, I remember, gave, a few years ago, a very interesting lecture at the Pavilion at Brighton on the great oratorio composers, Handel, Haydn, Spohr, and Mendelssohn. Being at that fashionable watering-place at the time, I went to hear him, and was particularly struck by the manner in which he sang the bass aria, "O, what is man?" from Spohr's *Fall of Babylon*. The song he sang yesterday, by Schubert, (whose stringed-quartet, which contains the lovely air with variations—you must know it well—they play at our "Melophonic Society"), was far too much for a general audience. However, he seemed to render it with the right expression. Far more effective, though very different as a composition, was the English Duet, which he and Miss Catherine Swinhoe sang, "The Syren and the Friar." When I say that the accompanying of the vocal music was in the hands of Mr. Charles E. Stephens, a gentleman whose musical works are rather of the strict school, you will take it for granted that there was nothing to complain of. I am afraid that the noise and the excitement of London will have driven me home before the third "Recital" of the Le Jeunes can take place, so I shall be unable to thrust my opinions on you with respect to it. I fancy I hear you say, "A good thing too." Yours truly,

June 14th.

J. CHAWBACON.

* Mr. Chawbaccon's fancy must have been fished from the bottom of a well.—ED.

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SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.

TO CORRESPONDENTS.

DR. SIMPLE.—The often cited quotation to which Dr. Simple refers occurs in the last line but four of Horace's Fifth Satire: "*Credat Judæus Apella, non ego*."

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The Musical World.

LONDON, SATURDAY, JUNE 21, 1873.

THE Shah made his first acquaintance with Italian Opera before he set foot on English ground. In Berlin, the practical Germans did not flatter Persian Majesty by supposing that it could appreciate or enjoy any such thing. They took Nasr-el-Din to the theatre, and gave him plenty of dancing, which he very much admired, even breaking so far through Eastern gravity as to applaud. True, some little difficulty arose in consequence of an impression he had formed that the stage hours were members of the Emperor William's harem, but this was easily corrected, and all went well. The Belgians flattered the Shah by assuming that it was possible for him to sit out an Opera, while taking care

to humour him in the choice of the work. *L'Africaine* was thought to be the daintiest dish to set before this King. It gave him plenty to look at, and, perhaps, a vague notion of fitness led to the selection of an opera which has so much to do with semi-barbaric pomp. *L'Africaine*, with its imaginary Madagascar, was followed by the ballet from *Faust*, with its imaginary things evil but voluptuous. What æsthetic and moral influence the revels of the Brocken had upon his Majesty we cannot tell; they may, possibly, have suggested that the Devil of the West is a personage worth knowing as having resources peculiarly dear to oriental tastes. But it is safe to say that the Persian monarch enjoyed the dancing, and did not repeat his little mistake ament the harem. We in England mean to flatter the Shah even more than our Belgian neighbours. We assume that he is able to appreciate Meyerbeer's music and Mme. Patti's singing so far as to endure a long act throughout which the stage is shadowed in gloom. The Ophelia act of *Hamlet* will present him with a good specimen of theatrical scene-painting, and some strongly idealised rustics will dance while a young lady with her hair down, and fantastically dressed, performs certain vagaries, vocal and other, ending by committing herself to a stream which floats her first to the left and then to the right. In the second act of *Faust* there will be a little more dancing, and a display of mediæval German revelry, wherein the late Mr. Augustus Harris's dancing bear is certain to strike a sympathetic chord in the Persian breast. A bear muzzled and be-collared must suggest very pleasant thoughts to the near neighbour of Russia. But what will his majesty think of our western Devil as then presented—a Devil who sings, turns on good wine, with sulphurous tendencies, at pleasure; makes love, and generally demeans himself like a "man of the world." We would give a trifle for the Shah's private opinion of our Devil as embodied by M. Faure. Perhaps, when his Majesty goes home to Teheran he will write a book and tell us all about it. If so, we shall look in the index for the word "Devil" next after the names of the Lord Mayor and Gog and Magog. Seriously, whoever is responsible for to-night's programme at Covent Garden has made a mistake. What can a semi-barbarian like Nasr-el-Din care for good singing? The better it is the less he is likely to appreciate it, and we may venture to assert that the Persian potentate will find the performance a "bore" which might have gratified him with the poetry of motion and colour had wiser councils prevailed.

At the Albert Hall on Monday next, the Shah will carefully be kept out of hearing of half the concert, and conducted through a series of galleries containing pictures and other evidences of British enterprise, which, no doubt, he is expected to admire. On entering the Hall, a Cantata, composed in his honour by Mr. Barnby, will be an experience altogether new. The Shah has heard plenty of cannons fired in his honour, and been the object of innumerable "hurrahs," but Monday next has in reserve for him the first incense compounded of poetry and music. We hope he will like it, and a Persian would be no Persian if he did not feel flattered by a tribute so congenial. Meanwhile it is certain that Mr. Barnby has done his best to be worthy of the occasion, while the number and quality of the executive forces warrant a good ensemble. We are able to give an outline of the cantata, which is entitled, *All Hail to the Shah!* The work opens with a chorus, "Behold! from Persia's ancient land, a Prince goes forth in regal state," after which comes a soprano solo (to be sung by Mdle. Tietjens), "Not now doth Persia's

Lord lead on his warlike host." This is followed by a March founded on an original Persian melody, and leading to a chorus, "Who is this that landeth on Albion's rocky shore?" A grand *fanfare* for military instruments then introduces the concluding chorus, "All hail to thee, Shah! let their trumpets proclaim him." As eight hundred voices of the Albert Hall Choir will be supplemented by an orchestra of three hundred instruments, including several military bands, it may be imagined that an imposing effect will be produced. This will be England's musical homage to her distinguished visitor; and, in conclusion, we can only hope that the distinguished visitor will be able to trust its sincerity if he cannot wholly comprehend its expression.

OCCASIONAL NOTES.

THE musicmaster of the Orphanage at Harderwyk, Holland, having found a great many sheets of parchment covered with musical notes, took it into his head to examine them more nearly. After doing so, he discovered that they dated from the period of the celebrated "Confraternity of Life in common," that is to say, from the fourteenth century, and that they contained the Gospel of St John set to music. They are in good preservation, and the writing is everywhere clear and uniform. When the religious revolution broke out in Harderwyk, that is, towards 1568, public feeling was very bitter against everything that recalled to men's minds the doctrines of Rome, and many pages of this gospel were, in consequence, torn out, cut into slips, and used to tie up parcels. Luckily, the *Weser Gazette* observes, these parcels were still in the Orphanage, and the hope is not lost of preserving in its integrity a monument which constitutes an interesting contribution to the history of musical art.

Nor very long since, *Fanchonnette* was revived at the Théâtre Lyrique, Paris. The following anecdote is related of its composer, Clapisson, who had, it appears, a mania for collecting musical instruments, not only violins, pianos, and so forth, but even whistles of all ages. One evening that he was at a second-hand dealer's, bargaining about some curious instrument or another, a gentleman entered the shop, and said: "I have come to fetch my whistle." The shop-keeper handed him an ivory whistle, wonderfully carved, for a very low price. No sooner did Clapisson behold this instrument than he recognized in it a masterpiece. He ran after the purchaser and offered a comparatively enormous sum if he would part with it. "Impossible," replied the stranger. "Not merely do I prize my whistle as a work of art, but I need it this evening—you understand—I am going to witness the performance of *Fanchonnette*."—A criminal idea entered Clapisson's head. "I will have the whistle!" he said to himself. An hour afterwards he was seated in the theatre by the side of the possessor of the whistle—or, rather, the possessor no longer, for the composer of *Fanchonnette* had glided his hand into the stranger's pocket and abstracted the whistle. He thought he was saved. At the conclusion of the overture, however, the Stranger, having searched all his pockets for the whistle, but in vain, took an enormous key instead. Clapisson could not stand this. "Sir," he said to his neighbour, "here is your whistle. I trust it will not make so much noise as the key." "Are you a thief, then?" enquired the stranger. "I am simply Mous. Clapisson, the composer of *Fanchonnette*," was the reply. The Stranger applauded all the evening.

FREDERICK THE GREAT'S passion for literature, especially poetry, is well known. But we were not aware of something a theatrical paper tells us, namely, that the kingly philosopher cultivated also the art of criticism. His opinions agreed generally with those of Voltaire, his illustrious correspondent. With regard to the drama, he liked only French comedies and the tragedies of Corneille. For him Shakespeare was a barbarian who "mixed up day-labourers and grave-diggers with kings and princesses, and whose gross farces were only fit to make savages laugh." As regards opera, the warlike King patronised and aided with money Italian and French composers exclusively. On the other hand,

he established a very severe censorship of the stage. "I will not allow," he wrote to Baron Arnim, "any theatre to be opened without my express consent. Keep watch especially over buffoons, rope-dancers, and other such riff-raff. I repeat that I absolutely forbid any performances, no matter of what kind, being given at Berlin without my personal consent." In other cases, when he did not wish to avail himself of his regal power, the prince made way for the journalist. "I have sent an article to the *Berlin Gazette*," he says in a letter to a confidant, "I have given it pretty sharply to Poier the choreograph. We shall get rid once for all of the insupportable fool. I am sorry only for one thing: his departure will necessitate that also of Mdlle. Rolard; but we shall find a way of supplying the places of both." All this took place in the midst of diplomatic embarrassments and the thundering of cannon.

THE *Opinione* says that Manzoni has left behind him a great number of manuscripts, some of which relate to his already published works. Among the most interesting of these are the manuscripts of the "Cinque Maggio" and "Inni Scari," which he presented to his son Pietro a year ago, and were left by the latter to his daughter after his death. His notes for the "History of the French Revolution," which are full of minute details, show that he spared no trouble to collect materials when he had any great work in hand. A portion only of this history has been completed; for while he was engaged upon it the Italian Revolution broke out, and Manzoni then conceived the project of writing a parallel between the two revolutions. Of the latter work the introduction only is complete. Manzoni was very particular about his style, and he often passed whole days in seeking a word or form of expression which would best render his meaning. His collection of letters is very abundant and interesting. He corresponded with many of the most eminent men of his time, and he kept copies of all his own letters to which he attached any importance; the collection thus affords much valuable material for the literary and political history of the last fifty years.

NEITHER the severest critic of the City Guilds, nor the greatest enthusiast for technical education, could object to the bestowal by the Draper's Company of about £900 for purposes very remotely connected with drapery. If a fair proportion of surplus funds were considered by all the companies to be as much due to hospitals and to the restoration of national monuments like St. Albans as to the dinner table, the great dinners would be less grudged, and technical education movements less forced upon the guilds than they are. But a recent gift by the Grocer's Company is more curious on account of certain associations connected with the trade. Mr. Matthew Arnold has sufficiently familiarised the English mind with the German title of Philistine as applied to a man who has neither "sweetness" nor "light"—to the typical *bourgeois*, who cares for art as much as Mr. Ayrton, or for culture as Mr. Miall. For some reason, or possibly for none, the word "grocer" is the French equivalent for Philistine. Why a grocer should have less sweetness or light in him than a tailor is hard to say; and most certainly the Grocers' Company, in sending £50 to the Royal Academy of Music, has bought £50 worth of claim to getting rid of the bad reputation of the craft for carelessness about anything beyond the limits of the till. There is, perhaps, little connection between music and groceries, but as there is small room for "technical education" in the trade, the company, by setting an example of encouraging art education, has done something to help what may be still more important.

REGENSBURG.—The second grand vocal and instrumental concert, given by the Musical Union, went off with great *éclat*. The principal orchestral works were Stanz's Concert-Overture, and the Jubel-Overture of C. M. von Weber, admirably executed under the direction of Herr Carl. Mdlle. Agnese John, from Munich, performed Variations for Pianoforte, by Beethoven; Prelude and Fugue, by Bach; Nocturne, by Field; and Valse, by Liszt, in a manner which procured her loud applause and repeated recalls. Mdlle. Cornelia Mespensheim, from the Royal Operahouse, Munich, sang the grand soprano air from Rossini's *Barbiere*; Haydn's song, "Bind auf dein Haar," and Taubert's "Vöglein, was singst du im Walde so laut," all of which were received with signs of marked approbation, while the last was encored.

CONCERTS VARIOUS.

THE annual juvenile concert of the Tonic Sol-fa Association was given in the Crystal Palace. On previous occasions the great Handel orchestra was only partially filled, but on the occasion under notice it was covered with one unbroken mass of performers. There were present four thousand and certificated singers, and the appearance of the vast assemblage was most imposing. The singers had each been provided with books in bright bindings, green, blue, or red, and when these were displayed by way of fan, and mingled sheets of bright colours with the white and scarlet dresses of the girls and the darker clothes of the boys, a very pleasing and lively effect was produced. There was, as usual, a large muster of the friends of the performers. The conductors were Mr. J. Proudman and Mr. W. G. M'Naught; the organist was Mr. F. Coward. The performance began with the hymn tune, "Glory be to God," which was followed by the part-song, "Breathless silence," the sacred part of the programme concluding with Keller's "Hymn of Peace." All were well rendered. After a short interval the secular music, forming the second part of the entertainment, included the school songs, "Old black cat," "Put your shoulder to the wheel," and the part songs, "If we knew," and "The evening bells." It concluded, as usual, with the National Anthem. The performance was a complete success.

THE fourth annual concert of the Concordia Choral Society was given in Exeter Hall (lower hall) on Wednesday week, and attracted an audience which filled the room. The first part of the programme was devoted to Bennett's *Woman of Samaria*; Miss Banks, Miss Dones, Mr. A. James, and Mr. W. Prestidge being the principal vocalists. The charming contralto air, "O Lord, Thou hast searched me out," was capitally rendered by Miss Dones, and elicited much and deserved applause, as did Miss Banks's singing of "Art thou greater than our father Jacob?" The popular quartet, "God is a spirit," was very nearly being encored, and the tenor air, "His salvation is nigh them," was pleasingly sung by Mr. A. James. Some of the choruses were capitally given, among those best heard being "Come O Israel," and "Abide with me." That the performance proved satisfactory was shown by the marked applause with which it was received. Miss R. E. Merrick presided at the piano, Mr. A. Merrick at the harmonium, and Mr. J. C. Merrick was the conductor. The second part commenced with Gounod's "Trumpet blow" (*La Reine de Saba*) which was vigorously rendered by the chorus, and followed by a solo for violin, so well played by Mr. Otto Booth as to obtain an unanimous encore. Mr. Booth also gave (in conjunction with Mr. J. C. Merrick) Schubert's Sonata, for pianoforte and violin (Op. 137, No. 1). The songs contributed by the Misses Banks, Sugden, and Dones, and Messrs. A. James and F. Budge gave much pleasure.

MISS A. STOCKEN gave an evening concert in St. George's Hall on Friday week, which was attended by a select audience. The *bénéficiaire* selected Schumann's trio in D minor (Op. 63)—assisted by Mr. A. Burnett and Signor Pezze—for her first piece, and was warmly applauded at the conclusion of the performance. She also played some solos by Chopin and Schumann, and, with Signor Pezze, Beethoven's grand Sonata (Op. 69) in A major, for piano and 'cello, in each instance giving much satisfaction. Miss Stocken had the assistance, as vocalists, of Miss A. Dwight, Miss Mass, and Mr. Montem Smith. "Oh haste ye birds" (Gumbert) was capitally sung by Miss Dwight, and met with well merited applause. She also gave with success Venzano's "A che assorta," Miss Mass obtained a recall for a good rendering of "Ah s'estinte" (Mercadante). Mr. Montem Smith's contributions were Beethoven's "Adelaide," Schumann's "The Lotus flower," and "The joys of home." Mr. Shedlock was the accompanist.

MONSIEUR PAQUE's concert has always been one of the most interesting musical events of the season, and this year it proved no exception to the rule, for a large attendance of fashionable amateurs—"assisted" on Monday, at the residence of the Marquis of Downshire, in Belgrave Square, where M. Paque's annual "solemnité," as usual, took place. M. Paque provided a capital programme and capital artists. The vocalists were Madame Florence Lancia, Mdlle. E. Corani, Miss Catherine Penna, Miss Purdy; MM. Caravoglia, Jules Léfort, Monari-Rocca, and Gardoni. The instrumentalists, Signor Rendano (pianoforte), M. Colyns (violin), Mr. Hann (viola), MM. Libotton, Vieuxtemps, and Paque (violoncellos). Among the vocal "hits" were some mazurkas by Chopin arranged for the voice, and sung by Madame Lancia; Niedermeyer's "Les adieux" (*Marie Stuart*), by Miss Purdy, which, by-the-by, would have produced more effect had it been sung faster; M. Depret's "Amour printemps," and M. Rey's "Le Rat de Ville et le Rat des Champs," given by M. Jules Léfort; Signor Tartaglione's "La mia fanciulla," sung inimitably well by Signor Gardoni; and Mr. F. Clay's "She wandered down the mountain side," most charmingly rendered by Miss Catherine Penna. M. Paque generally commences his concert with a sterling work, and on this occasion he gave his audience a quartet for pianoforte, violin, viola, and violoncello, by

Schumann, in which M. Paque held the violoncello, and MM. Rendano, Colyns, and Hann, the other instruments; we need hardly say that it was capitally interpreted. M. Paque's solo performance was his own Fantasia on Irish Melodies, which received ample justice from its accomplished composer, and was listened to with evident delight by the audience, who warmly expressed their approval, both of the execution and of his compositions. The programme, consisting of nearly twenty "numbers," is too long to note in detail; suffice it that all the artists exerted themselves to please, and they evidently succeeded in doing so, judging from the satisfaction expressed by the audience after each piece. M. Paque may congratulate himself on the success of his concert, and his patrons may congratulate themselves on having had so agreeable an entertainment provided for them. Herr W. Ganz and Mr. H. Parker accompanied the vocal music on the pianoforte.

MISS KATE GORDON gave a *soirée*, on Tuesday evening, at her residence, which was well patronised by her friends and pupils. Miss Gordon played pieces by Mendelssohn, Chopin, &c. Her pupils, the Misses Batlye, Norton, Margaret and Alice Herbert, performed some pianoforte duets to the gratification of all present. Miss Edith Montgomery, another pupil, sang Mattei's "Non è ver," most pleasingly. Miss Gordon, with Herr Liedel, gave a satisfactory interpretation of Beethoven's Sonata, Op. 17, for violoncello and piano. The latter also played a solo of his own composing. Miss Lucy Franklin sang with feeling and expression, Benedict's "Rock me to sleep" (encored) and a song by Blumenthal. Mr. Albert James delighted all present by his excellent singing of Ascher's "Alice, where art thou?" which was loudly redemanded. Mdlle. Talbot-Cherier and Herr Stepan sang some solos and concerted pieces. Mr. William Carter presided at the pianoforte.

MDLLE. and HERR HEERMAN gave a morning concert, on Tuesday, at St. George's Hall. The concert commenced with a *suite* for piano, violin, and violoncello, a work of genuine merit, the composition of Miss Agnes Zimmerman, who played it in conjunction with Messrs. Heerman and Daubert. Herr Heerman played solos on the violin by Beethoven, J. Raff, and Brahms, and Mdlle. Heerman displayed her talent in several solos on the harp, by Godefroid, Alvars, &c. Mdlle. Regan-Schimon sang a "Mater dolorosa" by M. Schimon, and some songs by Rubinstein and Schubert. Mdlle. Carola, in a song of Beethoven's and Sir Michael Costa's *scena*, "Dall' asilo della pace," distinguished herself by her excellent vocalization. Miss Zimmerman, in a prelude and fugue by Bach, and a canon by Schumann, played with care and judgment. Messrs. W. Ganz and Schimon were the accompanists.

MISS LILLIE ALBRECHT gave her first concert, on Tuesday evening, at St. George's Hall, to a crowded audience, who were evidently pleased with the favourable *début* made by the young pianist. Miss Albrecht played a selection from the works of various composers, viz., Beethoven's "Sonata Pathétique," Mendelssohn's Scherzo in F sharp minor, Henselt's "A la Fontaine" (*Etude*), Thalberg's "Home, Sweet Home," and Ignace Gibbons's "Marche Brésillienne." Miss Albrecht has been, we understand, under the able tuition of the last-named gentleman. She possesses great execution, a firm touch, and she "phrases" exceedingly well. Miss Albrecht is very young, and bids fair, in time, to take rank amongst our best pianists. The young artist was assisted by Mdlle. Lancia, Miss Enriquez, Mr. Guy, and Mr. Pyatt, who all acquitted themselves to the satisfaction of the audience.

MADAME SIDNEY PRATTEN's morning concert took place on Thursday before a crowded and fashionable audience. Madame Pratten has long been distinguished as a guitarist of eminence, which she fully exemplified on the present occasion by her performance of solos by Sor, Schulz, Giuliani, and some of her own compositions, in all of which she displayed her executive powers in perfection, and to the evident delight of all present. Madame Pratten also, in conjunction with a talented amateur guitarist (Dr. Gaisford), played a brilliant duet by Giuliani, and also some variations by W. Neuland, a German guitarist, who resided and taught the guitar 45 years ago in London, and who is still in the land of the living (at Bonn on the Rhine). Madame Martorelli Garcia sang with her accustomed brilliancy some Spanish songs, and had to repeat one of them. A young singer, Miss Cordelia Hale, gave M. Gounod's song, "My true love hath my heart," and was applauded by her friends. Signor Gustave Garcia and Herr Werrenreth were heard to advantage in songs by M. Gounod. Madame Lucie Sievers played with brilliant effect a solo on the harmonium of her own composition, "The tempest," which was received with much favour. Miss Madeline Cronin, in Chopin's Nocturne in D flat, and one of Mendelssohn's Preludes (in B flat), played with care and judgment. Mr. C. I. Duchemin also played a *Berceuse* and *Salterello* for the pianoforte of his own composition. Mr. Richard Blagrove gave one of his favourite solos on the concertina with his usual success, and a limited choir, under the direction of Mrs. Weldon, who presided at the pianoforte and accompanied the vocal music, gave a selection of M. Gounod's part-songs.

MR. AND MADAME OSBORNE WILLIAMS, AND MR. ALFRED BAYLIS conjointly gave a morning concert at St. George's Hall, on Saturday last, which attracted a very full audience. They were assisted by Miss Katherine Pontyz, Misses Banks, Agnes Drummond, Pauline Vaneri, Messrs. Maybrick and F. Elmore as vocalists, and Mrs. Sydney Pratten, Herr Oberthür, and Richard Blagrove as instrumentalists. Miss Osborne Williams sang an "Ave Maria" (composed for her by Mr. E. Evans), a song by Signor Pinsuti, and another by Miss K. L. Ward, besides assisting in several concerted pieces, where her talent as a vocalist was well displayed. She sang, with Mr. Alfred Baylis, the duet from *Il Trovatore*, "Le mami ancor," at the conclusion of which both artists received much and deserved applause. Mr. Baylis sang in artistic style, Molique's "Stars of the summer night," and the popular cavatina from *Faust* "Salve dimora," making a most favourable impression on all present. The cavatina was received with deserved approbation, and Mr. Baylis was recalled. Miss Katherine Pontyz, in a new composition, "Down in a valley," by M. Ambroise Thomas (the composer of *Mignon*), gained laurels for herself with the public by her artistic singing. Miss Banks sang a new song by Mr. Osborne Williams, "The spring birds," receiving much applause. Mrs. Sidney Pratten and Mr. Richard Blagrove, each were honored in solos on the guitar and concertina. Between the parts Mr. R. H. Horne, author of "Orion," and well known to literary fame, sang a Spanish song, with guitar accompaniment, which pleased the audience very much. He gave it with true feeling and spirit. Herr Oberthür played his charming harp solo, "Clouds and sunshine," with his usual brilliancy and effect, as also did Mr. Osborne Williams in a fantasia for pianoforte by himself, on airs from *Martha*. Messrs. Ganz, Williams and Bucalossi accompanied the several vocal pieces on the pianoforte with their accustomed excellence.

PROVINCIAL.

WREXHAM.—On the 11th inst. two concerts were given by Mr. Harriss, the organist of St. Mark's, as a continuation of the opening ceremonies of a new hall just completed. The playing of the band of the 14th regiment, under the conductorship of Mr. Miller, gave the liveliest satisfaction to the audiences. Madame Billinie Porter, among other compositions, sang with taste and vivacity the valse, "L'ardita." Eos Morlais sang various songs; and with experience and diligent study he will, doubtless, prove a worthy vocal representative of the Welsh people. His best piece was "Sound an alarm." Mr. Harriss played some pianoforte and harmonium solos with success. The chorus consisted of the Mold Eisteddfod Choir, numbering about two hundred and fifty voices. The hall was well filled in the morning, and in the evening it was crowded.

OUR CONTEMPORARIES.

The *Figaro* thus noticed the concert given recently by Mr. W. H. Thomas:—

"A concert, given by Mr. W. H. Thomas, on Monday, deserves mention, as being for the benefit of one of the most rising young English pianists of the day. Mr. Thomas does not, like some recent examples amongst the adherents of the modern German school, gain his success by means of illegitimate straining after effect; he thoroughly despises *tours de force* and sensationalism, and is content to give a conscientious, tasteful, and correct (*sine qua non* to English, though not needed to German ideas) rendering of the work chosen for performance. Mr. Thomas begins well; his future is in his own hands, and to make his future or mar it rests entirely with himself."

MR. BARNETT'S ORATORIO.

Pending our own article on *The Raising of Lazarus*, our readers may be interested to see the opinion of the *Hour*:—

"The performance of Mr. John Francis Barnett's oratorio *The Raising of Lazarus* by the New Philharmonic Society, at its fourth concert this season in St. James's Hall, was attended with the result anticipated from the preliminary hearing last Saturday afternoon—viz., a success as brilliant as any achieved by an English composer, and such an expression of approval from a concourse of musicians and amateurs of all countries, as well as of the general public, as must have convinced those who do not believe in native talent that genius and sound musicianship are not solely the heritage of foreigners.

In ideality, in contrapuntal knowledge, in the art of ingenious instrumentation, and the construction of happy devices, Mr. John Francis Barnett has throughout his new oratorio shown himself the equal of any living musician, and earned for himself a position in musical Europe which were it not for that of a few contemporaries, might be characterised as unique. In one form of composition, and that the highest—viz., the oratorio—Mr. Barnett has certainly shown himself unsurpassed, and it is but justice to acknowledge that *The Raising of Lazarus* is a work fit to take its place beside the acknowledged trophies of the art. As space does not permit of any detailed analysis of the new oratorio, it must suffice to mention a few numbers which fully

bear out the favourable verdict pronounced upon it. There are the overture and the finale to the first part; the opening chorus of the second part, "O magnify the Lord," the soothing air, "Thou art near, O Lord," which was sung to perfection by Mme. Patey, the whole of the scene at the tomb, which is most graphically and powerfully illustrated, the exciting chorus, "Give glory to the Lord," the thanksgiving air, "I will bless Thy name," with which Madame Lemmens-Sherrington perfectly electrified the audience, and the concluding number, in which every resource at the command of the composer has been called into requisition. That the first part bears no comparison in merit to the second may be gleaned from the allusion we have made to only two of its numbers; but that the second part is a master-work needs no further confirmation. Of the performance, under the clever direction of the composer, much might be said; but as orchestra, chorus, and the soloists (Madame Lemmens-Sherrington, Madame Patey, Mr. Wilford Morgan, and Mr. Santley) vied in doing justice to their talented countryman's glorious composition, it would be invidious to particularise some points of excellence without alluding to all, so that we will only record that the execution of the new work did credit to all concerned. The reception accorded to Mr. Barnett was of the most flattering description. As the work progressed the applause became enthusiastic, and finally led to a complete ovation to the gifted composer, who had twice to re-ascend the orchestral platform, and bow his acknowledgments."

FUTURE MUSIC.

We take the following from the *Sunday Times*:—

"Both the Old and New Philharmonic Societies took a plunge into the 'future' last week, the former by producing Liszt's symphonic poem, *Tasso*, the latter by giving a long selection from Wagner's *Lohengrin*. We refrain from present discussion of these events, reserving our observations for next week and a more favourable opportunity. It may, however, be said at once that neither Liszt nor Wagner gained much by Philharmonic patronage. The first was heard with an ear half-astonished, half-bewildered, as one listens to the outpouring of gibberish delivered with the air of an oracle and the pomp of an orator. The second simply wearied his audience, and spite of occasional lapses into unintelligibility, acted upon them like water upon sugar. The atoms of the crowd lost cohesion and drifted out into the street."

LISZT'S "TASSO."

Speaking of the last Philharmonic concert, the *Globe* said:—

"The novelty of the programme was one of Liszt's *Symphonic Poems*, never before heard in this country. Having entirely failed, in spite of the most painful attention to the careful and clever performance of this work, to recognise in it more than a few passages, avowedly not the composer's, which could in any sense be called music—anything at the beginning that might not with equal propriety have been placed at the end, or anything in the middle which might not with advantage have been omitted altogether—we shall not attempt the task, in which even the accomplished author of the society's analytical programme has confessedly failed, of giving any account of the work. As an embodiment of the insanity, real or imputed, of the great poet, Tasso, whose name is connected with it, it may have its merits. A greater poet even than Tasso has, however, told us that even in the delineation of madness there should be method. We recognise none in Liszt's."

REVIEWS.

ROBERT COCKS & Co.

The Shah's March. Composed for the Pianoforte by J. PRIDHAM.

MR. PRIDHAM is one of the first in the field with his *pièce de circonstance*, and, no doubt, will reap the reward of promptitude. The composer wisely abstains from any effort to give an oriental character to his music, and has turned out a piece which will be as interesting, for its own sake, when the visit of the Shah is forgotten, as now, when the Eastern monarch is in everybody's thoughts. An introduction, "Flourish of trumpets announce the arrival of the Shah," leads to the march proper, *pomposo* in E flat major, including two trios in B flat and A flat respectively. The rhythm is well marked, the themes are tuneful, and the whole is so easy that no amateur will have any difficulty in making it effective.

MADRID.—Imitating the example set by France, Señor Castellar has proposed the foundation, in Rome, of a Spanish Academy, where young artists who have carried off the prizes at public examinations, and the most promising musical pupils, should be sent for three years. He suggests that the necessary funds should be furnished by private subscription, and not by Government. This is wise, as it might be rather difficult to find a government in Spain, when the aspirants for musical honours were ready to start on their journey.

MANNHEIM.—A new opera, *Dornröschen*, by Herr Ferdinand Langer, has been produced with decided success. The composer was called on at the end of every act, and the members of the orchestra presented him with a laurel wreath. This *Dornröschen* (*The Sleeping Beauty in the Wood*) must not be confounded with Anton Langer's opera, or Lindner's work of the same name.

ST. JAME'S THEATRE.

The accession to the company performing *La Fille de Mdlle. Angot* of Mdlle. Desclauzas, the original representative of the part of Mdlle. Lange during both its "runs" in Brussels and Paris, has given a new interest to the already gay and graceful performance of this now world-famous *opera-bouffe*. The mastery acquired by this lady over all the means of effect offered by this most important character renders the result more important than it would be under any other circumstances. Mdlle. Desclauzas is an actress whose stately proportions demand an attention to mingled dignity and grace which are of great service in giving a special stamp to her delineation, and by obliging the actress to produce her effects more by finesse of insinuation than by broad strokes of expression greatly heighten its artistic value. As a vocalist she must be rated in that class whose skill in the management of their resources makes up for their limited extent. Mdlle. Desclauzas is undoubtedly a dashing and effective singer, and carries off her *morceaux* with a *chic* which enchants her audience; who, but for her laudable discretion, would have every piece of music in which she is concerned over again. The performance of M. Lecocq's work, so graceful, original, and dramatic, which is now to be witnessed at the St. James's Theatre, should be visited by all who wish to see *opera-bouffe* in its most acceptable form.

A DREAM AND ITS REALISATION.

In Ventnor, Isle of Wight, in the closing days of last April, lay sick at heart and dying Dr. Hopkins, Mus. Doc., Cantab. A musician of fame, organist of the University of Cambridge as well as organist of Trinity College, the world's eye was upon him, and every link in the golden chain of his treasured life had a great and a public value.

The grand old organ of Trinity, with its mellow flute tones and its rich and silvery voice, whereat the University doctor delighted so often to extemporise, was left by him in the early days of a long illness as a treasure in trusted hands. As his fiddle to Paganini, as his piano to Mozart, so was the swell organ in Trinity College Chapel to Dr. Hopkins. Delicious in its tone, full of beautiful stops, it was to him as a thing that hath life; as a chord that struck upon his soul. He doated upon it; it was a part of himself. And when he went in his long sickness, hoping and seeking for health in the soft, warm, ozone-laden breezes of our southern isle, it was with the solicitude of a parent parting with a darling child that he yielded his beloved instrument to a dear friend, Mr. Stamford, who was to share the duties of the doctor's office with Mr. Cobb, Fellow of Trinity.

It is at this point, and with this essential preface that our story begins. Like the feeble sunbeams that lingered each lovely eve of last glorious April on the long lines of broken cliff at Ventnor, the life of Dr. Hopkins was slowly passing away. Oft set the sun at the back of the heaving channel, deep in his bed of gold and purple, to rise again and find the doctor still alive. Cambridge missed him, as she always misses her learned and honoured sons, and many a prayer for his good was echoed in the antique rooms of each grand old college. The fashionable congregation which crowded his stately chapel of Trinity missed him and the "touch of that vanished hand." But the doctor was fated never again to return to his college home and his beloved organ. Yet stay! Not so fast.

In the midst of a daily ebb and flow of gloom and hope among the Cambridge admirers of the doctor as April wore away, Mr. Stamford, his friend and deputy had a remarkable dream. With a shudder and a start he awoke in the early morning of the 26th of April last, having dreamt that the doctor, well and hearty, had appeared and assured him that he should be in his familiar place at the organ on the coming Sunday. Somewhat startled, he looked at his watch. It was exactly two o'clock.

In the course of the morning, Mr. S— accidentally encountered his Trinity friend and fellow organist, Mr. C—. "Ah, old fellow," said S—, nervously clutching his companion's arm, "I have had a most remarkable dream about the old doctor." "I know exactly what you have dreamt," said the Fellow of Trinity in an agitated voice. "You have dreamt that the doctor appeared to you and declared that he would be found in his old place at the organ at the service on Sunday evening." "My vision precisely," said S—, startled at his friend's apparent *penchant* for divination; "but it is yet a secret." "Not to me," said C—, "for I have had a dream precisely like it, and I should not be surprised were the doctor really to return as he has declared." S— shrugged his shoulders, and with a hope that the dream might be happily realized the two friends parted. They were not a little astonished on learning during the day that a telegram had been received announcing the death of the doctor at the precise moment of their strange dream.

Sunday came. The noble old chapel of Trinity College was crowded at eve with a fashionable congregation decked in all the lightest and brightest of summer apparel. The doctor was dead, and the dream was almost forgotten. S— was at his organ as usual, the service commenced, but, strange to relate, not a note of the swell would speak, not a key would move! In vain S— tugged at the stops, in vain he pressed with all his strength on the keyboard, the row of keys was immovable, the doctor's glorious organ was silent! A flood of perspiration rolled down the organist's face as his dream and the doctor's grim declaration rushed to his memory, and the tremulous pulsations of his playing, so unlike S—'s masterly manipulations, were as an enigma to the critical congregation of Trinity. After the opening voluntary, S—, enervated almost to fainting, sought the cause of the organ's inscrutable caprice. 'Twas without success. The swell would not speak, the keys would not stir, and so to the end of the service.

When the audience had departed another attempt was made to play the swell, but now the organ spoke with its accustomed sweetness, and the keys rose and fell as before. The stops answered to the organist's grasp, and the doctor's favourite swell was itself again.

Such was the dream and such its realisation!

We give the above story as it has come to us, and, as it is in circulation at Cambridge, we leave our readers to form their own judgment on the matter. We have, no doubt, however, that they will shrewdly suspect that the "caprice of the organ" was due to something other than supernatural agency, especially when it is remembered that the occurrence took place in a region where practical jokes are by no means rare.

WAIFS.

Verdi was expected in Paris this week.

Mdlle. Anna Mehlig and Ole Bull have arrived from America.

Verdi has offered to write a *Requiem* in honour of Manzoni.

Mdme. Wilt (Vilda) has renewed her engagement at Vienna at a salary of 60,000 francs for nine months.

Monsieur and Madame Artôt-Padilla are now in Paris, and have just finished a brilliant tour of seven months' duration in Germany.

The Grocers' Company have given a donation of 50*l.* to the funds of the Royal Academy of Music, through Mr. Charles E. Sparrow.

Mdlle. L. Laya announces the removal of her "Classes for singing, and other branches of musical education," to her new residence, 53, South Street, Berkeley Square.

Four pupils of the Paris Conservatoire de Musique have been expelled the institution in consequence of their irregular attendances at the vocal and musical theory classes.

Herr Carl Jirmus, the young harpist, pupil of Mr. Oberthür, has been playing his master's concerto for the harp and orchestra with great success at a grand concert at Blynn.

Mr. John Jackson, A.R.A., the late organist and choirmaster of the Royal Naval School, New Cross, has been appointed organist and choirmaster to St. John the Baptist's Church, Leytonstone, Essex.

The Prince and Princess of Wales, the Duke of Edinburgh, and their Imperial Highnesses the Czarewitch and his consort, honoured the Royal Italian Opera, Covent Garden, with their presence on Monday evening.

The Chancellor of the Exchequer has obtained leave to bring in a Bill authorising the Bank of England, in certain events, to issue an extraordinary amount of notes in exchange for securities. How much the Old Lady of Threadneedle Street will resemble Patti and Tietjens and Christine Nilsson! Bless her old heart. More power to her *larynx*. May her ability to utter notes abide for ever; may her voice never crack; may no length of years impair her utterance so as to transmute the bank-note from a *soprano* to a *falsetto*.—*Punch*.

The names of animals given to plants are mostly verbal corruptions, and not derived from any animals they have been thought to represent. Thus Hare-bell is from the Welsh *Aeryr-bell*, meaning a halloon, and should be called Air-bell. Foxglove is the Redglove from the Latin *Fuscus*. Swallow-wort should be Sallow-wort, from the yellow juice which exudes when the stems are broken. Horse-radish is from a Welsh word signifying *bitter*, and might as well be called after an elephant as a horse. Hence Horse-Chestnut (*Bitter-Chestnut*) and Horse-Mint. Sow-Thistle is a corruption of *Sooth*—that is, Soft-Thistle, from its thistle-like leaves, the prickles of which are too soft to wound. Gooseberry is a corruption from *Gors* or *Gorse*, a thorn, and should be called Thorn-berry or Gorse-berry, from its prickly bush. These corruptions are curious, and have been mostly caused by mistakes of the ear in turning one language into another.

Signor Tito Mattei announces his annual concert for this evening at St. James's Hall. The attraction of Signor Mattei's performances, together with the list of first-rate artists who "assist" him, will, we trust, bring him a "bumper" house, notwithstanding the counter attraction of the Shah's visit to the Royal Italian Opera.

Apropos of the Shah's reception at Brussels a correspondent of the *Telegraph* wrote:—

"Both inside and outside the station the regiment of the Carabineers performed the service of honour. Their band, under the direction of M. Labory, played a Persian March composed by Strauss. *Apropos* of the music, there is an amusing story to tell. M. Labory had obtained a Persian national air which he caused his musicians to learn, taking great pains to have it well executed, but almost at the last moment he was informed that this national tune had become in the course of political changes a revolutionary air, a sort of 'Carnagiole,' the strains of which would be certain to have a singular and far from pleasant effect upon the nerves of the ruler of Iran. Hardly knowing what he ought to do, the director of the band decided at last to play the Persian March of Strauss in place of the piece he was now obliged to abandon. In practising the march the clever conductor forgot only one thing, namely, that the composer had sought to make the music a kind of imitative harmony suggestive of the mewling of the feline race, but the Shah did not seem to notice the omission."

"At ten o'clock this evening"—writes a correspondent from Brussels—"the State dinner at the Palace being over, his Majesty the Shah and their Majesties the King and Queen of the Belgians attended a gala performance at the Opera House. The interior of the theatre presented a grand and brilliant appearance, all the fashion and distinction of Belgium's capital being gathered in it, to say nothing of the picturesque richness of the Eastern costumes. Her Majesty was conducted into the Royal box by the Shah, while the King gave his arm to the Countess of Flanders. The whole of the audience rose when they entered, and gave them a most enthusiastic reception, raising loud cheers that were repeated again and again. The Shah bowed as if well pleased by the compliments he was on all hands receiving, and showed more signs of enjoyment than is usual with him. The opera was Meyerbeer's *L'Africaine*, which, abounding as it does in striking spectacle, was well chosen for the occasion, and was performed in a manner worthy of a city which has achieved so high a dramatic and operatic reputation as Brussels. With equal good taste the grand ballet from Gounod's *Faust* was produced."—16th June.

A handsome new reredos for the choir of Exeter Cathedral is now in course of completion, the work designed by Sir Gilbert Scott, at an estimated cost of £1,625, and executed by Messrs. Farmer and Brindley, sculptors, of Westminster Bridge Road, London. The expense will be defrayed by Dr. Blackhall and the Rev. Chancellor Harrington conjointly. The summit of the reredos rises to a height of 22ft. above the floor of the choir, the materials consisting of marble and Derbyshire alabaster, with precious stones. The centre compartment of the reredos is occupied by a sculptured group in alabaster representing the Ascension, the figure of the Saviour being 3ft. in height. The figure of St. Peter, to whom the Cathedral is dedicated, has likewise a prominent position, while on either side of the Saviour appear angels. The Transfiguration and the Descent of the Holy Spirit on the day of Pentecost are also represented, the reredos occupying about a third of the space at the east end of the choir. The central compartment alone will cost £900, and the estimate of £1,625 for the whole work will be considerably exceeded. The restoration of the edifice is progressing, the cost, independent of the reredos and other special funds, being set down at £40,000. From the Oxford Committee £484 has been received, the fellows of Exeter College having jointly subscribed £100.

The evidence in the Tichborne case was relieved on Thursday week by the introduction of a literary discussion in which Colonel Lumley Graham, the Lord Chief Justice, and Dr. Kenealy took part. The subject was Paul de Kock, the character of his works, and his influence for good or bad on his readers. Colonel Graham declared that he "did not know a more immoral writer in French literature," which seems to show that he has never read Eugene Sue, Théophile Gautier, Alexandre Dumas fils, Gustave Flaubert, Ernest Feydeau, Gustave Drez, and other highly popular French authors of the present day, including, in particular, M. Adolphe Belot, perpetrator of "Mlle. Giraud," "Ma Femme," and "La Femme de Feu," works which were found unfit for publication, as M. Belot originally wrote them, even in the *Figaro*. The humour of Paul de Kock is often coarse, and even indecent; but the morbid pruriency, which is the chief characteristic of the contemporary French novel, is no more to be found in his writings than humour is to be found in the writings of Dumas fils and Feydeau. The Lord Chief Justice disposed of the whole question as to the immorality of Paul de Kock's novels in a sentence which is worth remembering:—"Paul de Kock," said his lordship, "in his search after the ridiculous is unscrupulous; but whether he preserves delicacy or violates it, he does not seek to inflame the passions."

Mlle. Carlotta Patti, M. Theodore Ritter (pianist), and M. Bresson (violinist), have gone for a month's tour in Denmark, Sweden, and Norway, under the management of M. Ferdinand Strakosch.

L'Art Musical speaks of an unpublished work by Beethoven, entitled *Ballet des Chevaliers*. The manuscript is in the possession of M. Dulken, the pianist, and is said to have been written in 1790, for Count Walstein, and performed at Bonn. There are eight numbers, respectively termed, *Marche*, *Chant Populaire*, *Chasse*, *Chant de ménestrel*, *Chant de guerre*, *Chanson a boire*, *Valse*, and *Coda*. An arrangement for piano solo and duet will shortly be published by Leon Escudier.

When any note is sounded with sufficient force near a pianoforte, the wire representing the same note may be heard sounding in what is called *sympathetic vibration*. The other wires will be unmoved. If several voices or instruments sound tones near a piano, and little paper riders are placed on all the strings, those only will leap off which are on wires in unison with the notes sounded. Thus a pianoforte can analyze the wave confusion of the air into its constitutional elements. Recent anatomical discoveries seem to show that the process which goes on in our ear is probably very like that just described. In the *cochlea*, a cavity filled with water in the internal ear, some very remarkable formations have been discovered. They consist of innumerable plates, microscopically small, arranged in order, side by side, like the keys of a piano. They are connected at one end with the fibres of the auditory nerve, and at the other with the stretched membrane. Elastic appendages, like stiff hairs, have also been lately discovered at the ends of the nerves in the *vestibulum*. The anatomical arrangement of these appendages leaves scarcely any room to doubt that they are set into sympathetic vibration by the waves of sound which are conducted through them. And it is a probable conjecture that each appendage is tuned to a certain tone, like the strings of a piano, from our experience of which we can see that when one tone is sounded, the corresponding hair-like appendage may vibrate, and make an impression on the corresponding nerve-fibre.

MUHLHAUSEN (THURINIG).—Dr. Ferdinand Hiller's oratorio, *Die Zerstörung Jerusalems*, was lately performed, under the direction of Herr G. Schreiber, and produced a deep impression. The part of Jeremiah was admirably sung by Herr Bletzacher, of Hanover, full justice being done also to the other principal parts.

POTSDAM.—A highly satisfactory performance of Mendelssohn's oratorio of *St. Paul* was recently given by the members of the Vocal Union for Classical Music, under the direction of Herr Ferdinand Wendel.

STUTTGART.—The management of the Royal Opera have at length succeeded in securing the long sought tenor in the person of Herr Ucko, whom they have permanently engaged at a salary of 10,000 florins (a thousand pounds sterling) a year.—Mlle. Hanisch, from the Royal Opera, Dresden, has been playing a short engagement, her first character being that of Maria in *La Figlia del Reggimento*.

MILAN.—Verdi has written to the Syndic offering to compose a Funeral Mass in honour of Manzoni. The offer was, of course, eagerly accepted. The Mass will be executed on the 22nd May, 1874, the anniversary of Manzoni's death. Verdi himself will superintend the rehearsals and conduct the performance. Should the performance be given in the Duomo, there can be no female chorus, unless the clerical authorities can be prevailed upon to abrogate for this particular occasion the usual rule, which prohibits the presence of female artists in church choirs.

ROME.—The Teatro Apollo was opened for a few nights in celebration of the "Festa dello Statuto," the municipality giving the manager, Signor Jacovacci, a sum of thirty thousand francs towards the expenses. The result was not satisfactory. The campaign commenced with the ballet of *La Contessa d'Egmont*, and a dramatic company. This entertainment was a failure, so *Lucrezia Borgia* was got up in a couple of days, the band being recruited partly from this capital and partly from Florence, as the regular members of the orchestra were otherwise engaged. The two principal characters in the opera were sustained by Signora Fricci and Signor Fraschini, but neither the lady nor the gentlemen were overwhelmed under the weight of laurels they gathered.

MUSIC RECEIVED FOR REVIEW.

- B. WILLIAMS.—"Gentle maiden, sweetly sleep," by Frank Austen.
 WILKIE, WOOD & CO.—"Eventide," by James Lea Summers.
 JOSEPH WILLIAMS.—"With verdure clad," for piano, by Brinley Richards; "Lohengrin," "Les Huguenots," "Der Freyschütz," and "Marta," for piano, by Harold Thomas; "A Jewel is my love," by H. Esser; "These memories will return," by E. Myers; "The royal Persian march," by Michael Watson; "Woodland whispers," by F. Braungardt; "It's only a matter of time," by Alfred J. Dye; "Adieu dear scenes of early days," by H. Esser; "I saw him on the mountain," by John Barnett.
 JEAN ANDRÉ (Offenbach).—"Fantaisie introduction et variations sur un thème Italien, pour la flûte, avec accompagnement de piano," composée par Jean Schmidt (Op. 25).

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